# ANYMATOR

asifa east
The International
Animated
Film Society

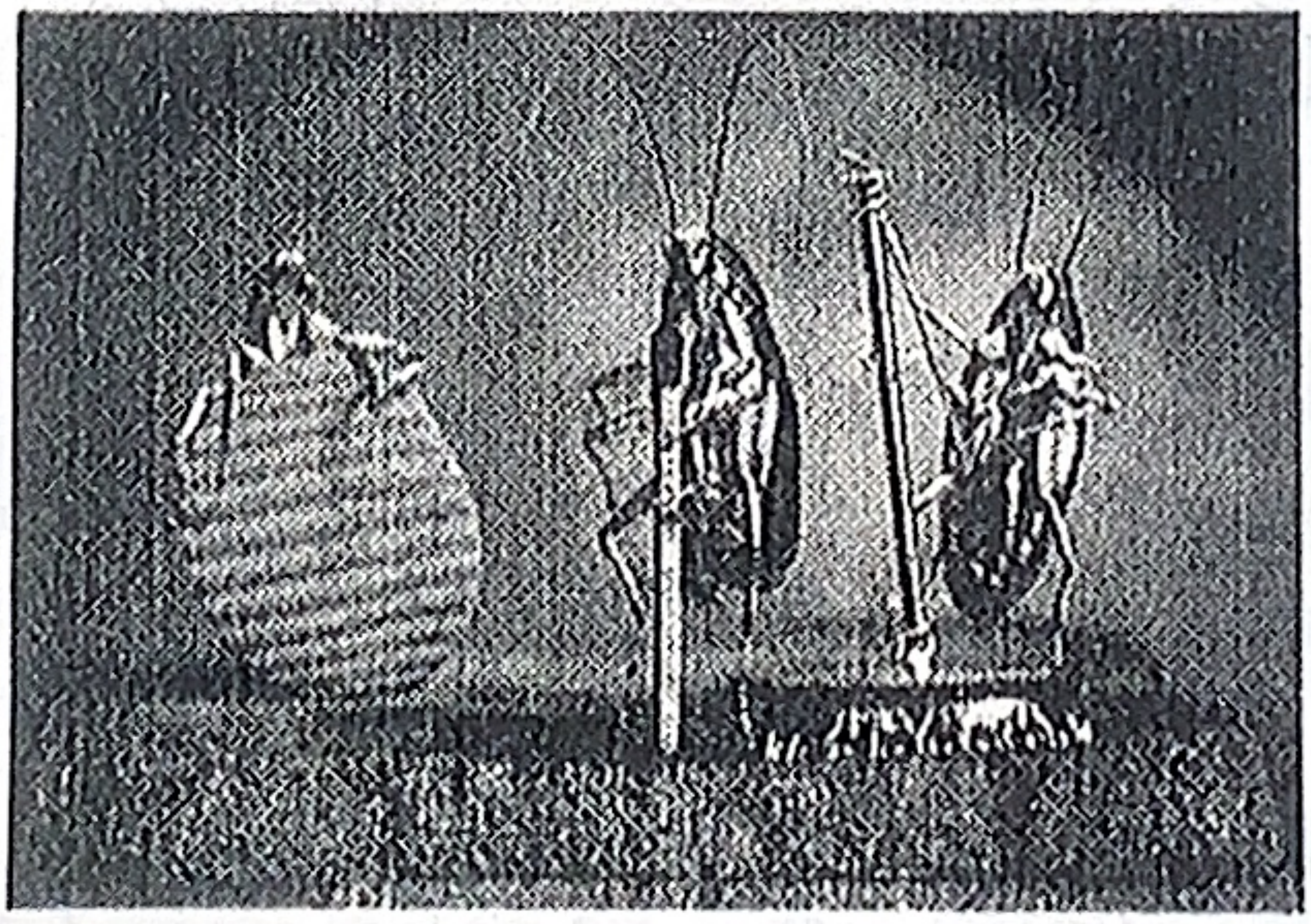
CHAPTER

**February 1997**

## The making of **Joe's Apartment**

**Fri., Feb. 14, 1997.** Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:30pm**

## special guests



| Director<br>John<br>Payson | CGI<br>Director<br>Chris<br>Wedge | Stop-<br>motion<br>Director<br>Peter<br>Wallach |
|---|---|---|

# Letter from the President

**Linda Simensky**

> “The Cartoon Network gave the go-ahead for **O Canada** after seeing the good ratings for the ASIFA-Festival half-hour”

Greetings from the South. I just returned from another slightly more interesting stop on my southern tour—New Orleans. I was there for NATPE, which is a large television market and convention. Being there reminded me of the commercial where the guy has all the cookies in the world but no milk, and he realizes he is in hell. There I was, in just about the coolest American city I've been to in a long time, and I was in meetings the entire time. It was torture. Never got to visit Mo Willem's father's pottery studio. Or anything else for that matter.

On the plus side, I got to eat a lot of food that I couldn't quite identify and it was pretty good. One thing I found fascinating was how similar New Orleans was to New York in terms of the natives-vs.-tourists relations. Much of your time in New Orleans is spent being told what to eat, what not to eat, how to eat it, why it's better than what you usually eat, where not to go, where to go, and how to pronounce certain words. The natives also seemed to enjoy laughing at wrong pronunciations, food confusion, walks into bad areas, etc. Does this remind you of another certain city, where it's fun to laugh at tourists mispronouncing “Houston” Street? Can't wait to go back.

I have some update information regarding *O Canada*, the show of **National Film Board of Canada** shorts that I put together for Cartoon Network. The show is going to premiere **Wednesday, March 5**, at **9:30 pm**, and will repeat on **Sunday at 10:30 pm**. That will be the running pattern, **Wednesdays at 9:30 pm** and **Sundays at 10:30 pm**. The delay happened because it is taking longer to finish the packaging for the show. And here's some trivia — **Kate** and **Anna McGarrigle** are going to sing the Canadian anthem, *O Canada*, for the opening.

I have joked in the past that I moved to Atlanta to do this show, but it's kind of true. I always thought a show like this should be on the Cartoon Network, and thankfully, they have been extremely supportive of my effort (thanks Mike Lazzo!) We got the go ahead to do the show when we got good feedback and ratings from running the **ASIFA-East** half hour. I encourage you to watch the show. Especially those of you who are Nielsen families. It is probably the one easily accessible half hour series of this sort of animation. I know channels such as **Sundance**, **IFC**, and **Bravo** run animated shorts, but I am not sure if they run them in a series format. And now a whole generation of 11-year-olds will grow up knowing who Derek Lamb and Normand Roger are. A special thanks to Mary Jane Terrell and Eric Hamilton at the Film Board for all their hard work in making this show happen.

Well, off to enjoy the warm Atlanta winter. See you next month.

**ASIFA-East**
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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# ANYMATOR

## March Deadline: Feb 24

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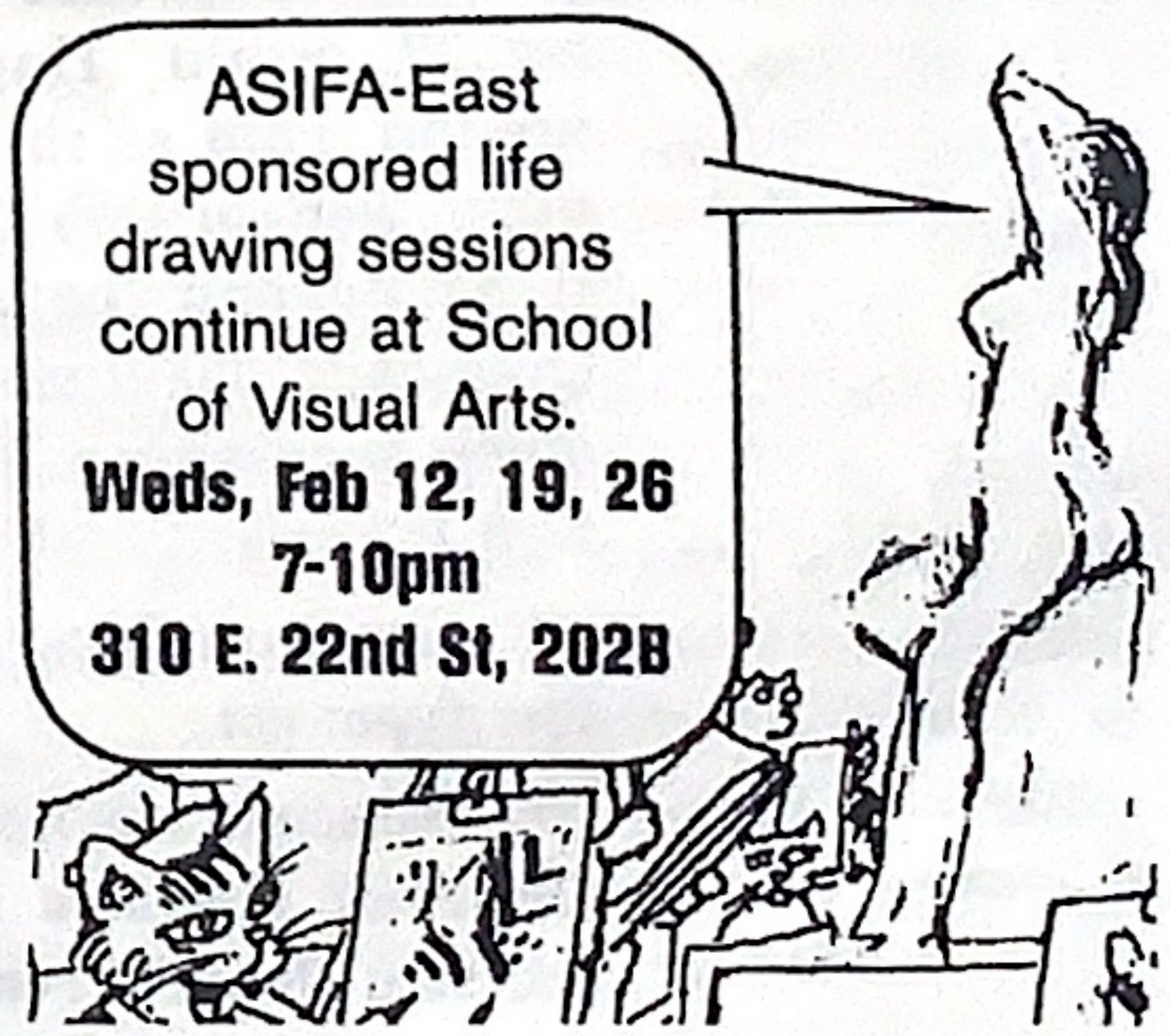
If you have a question about the **newsletter** or wish to contribute, call **Mark Segall** at 212 989-4369

For **ASIFA International** information, call David Ehrlich at 802 234-5401

Questions about ASIFA-East's annual film festival, or any other ASIFA related questions, should be addressed to Linda Simensky at 404 885 0821


ASIFA-East sponsored life drawing sessions continue at School of Visual Arts.
Weds, Feb 12, 19, 26
7-10pm
310 E. 22nd St, 202B

# The Byte Stuff

## Playing the Internet Name Game

**Brian Cirulnick**

By now not only animation studios, but even independent animators are vying for space on the World Wide Web. A large part of the rush into the Internet is to protect your **namespace**— the Vanity Plate of the 90's, the ***Internet domain name***.

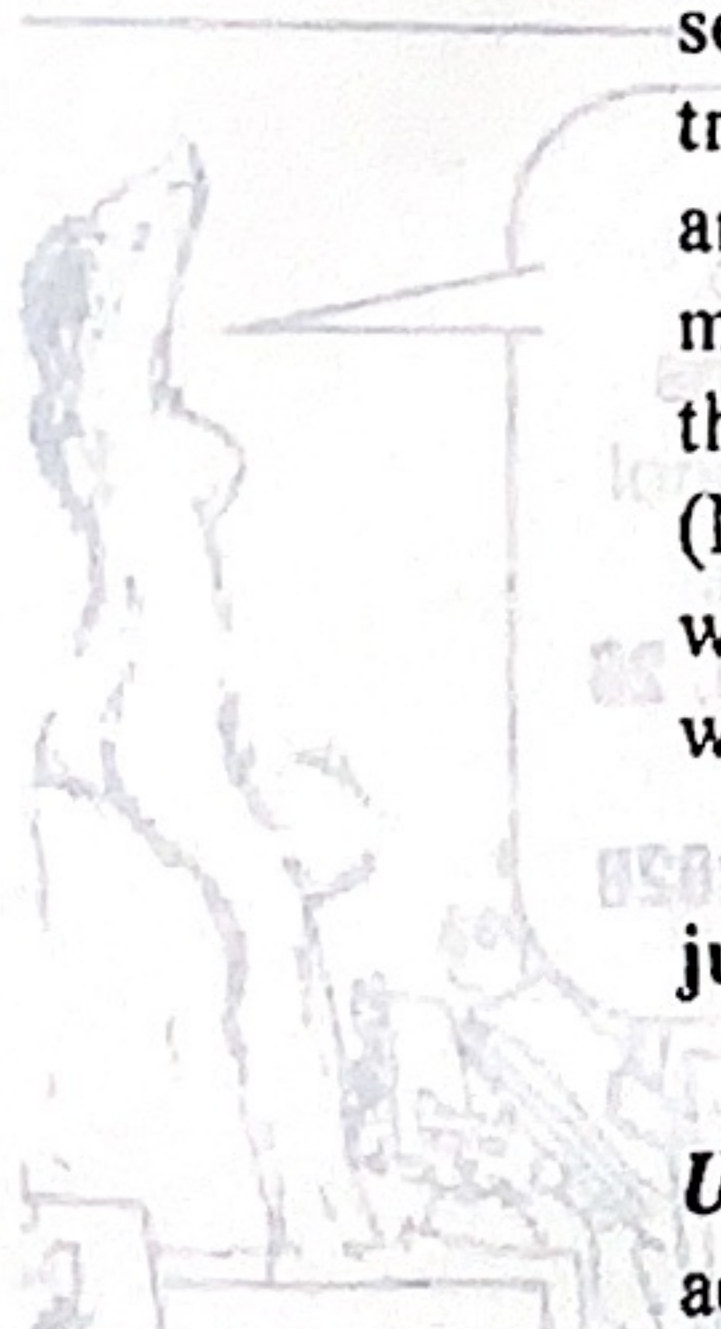
You've seen the use of domain names if you've ever seen a web address broadcast on TV (such as **www.starwars.com**). Domain names are how you as a user can locate another company or website on the internet. Thus, if you're **Chelsea Animation**, you'd probably want to get **chelseaanimation.com**, so that everyone can find you. That domain *name-space* is what everyone right now is rushing to protect and keeping lawyers very busy as companies sue each other to get the rights to *their* name.

Names are registered with **Network Solutions**, more commonly known as the **InterNIC**, a company that has been handed the job of basically maintaining the Internet as it becomes more and more of a commercial environment, and less and less of an educational resource.

Domain names are broken up by their **TLD** or **Top Level Domain**. These are: **.com** —for commercial organizations, **.edu**—for educational institutions, **.org** —for Non-profit organizations and **.gov**—used by government and the military.

When the Internet expanded to become a world-wide service, additional TLD's were added denoting the country of origin. However, all the hub-bub is centered around **.com** as this is where all the activity is. In fact, most web-surfers don't even realize that there is anything beyond the **.com** TLD, and most web browsers (Netscape Navigator especially) even assume ".com" when accessing a domain. Next time you're surfing the web try this:

Do not type: http://www.vm.com as you would expect to—**just type: *vm*.**



In Netscape Navigator, all the other parts of an ***URL*** (the *Universal Resource Locator*—What your **browser** uses to access a **domain record** of where your site is located) are *assumed* on the part of the browser - the **http://www.** and the **.com** are so expected and universal, that, if all goes well, you'll be connected to the Vanguard Media Web Site. You can even e-mail a note telling me it worked - just by typing ***vm***. That's the power of the **.com** domain, and why good names are so hotly contested. It's like getting good real-estate.

What has happened is that while there can be a **Rusty's Pizza Shop** owned by a person in Florida, and a **Rusty's Flower Shop** owned by another person in New York, there can only be one **rustys.com**, ever, on the internet. Thus, a music store called **The Sound Garden** was sued by the musical group **Soundgarden** because the band wanted **soundgarden.com** while the music store had already registered it to themselves.

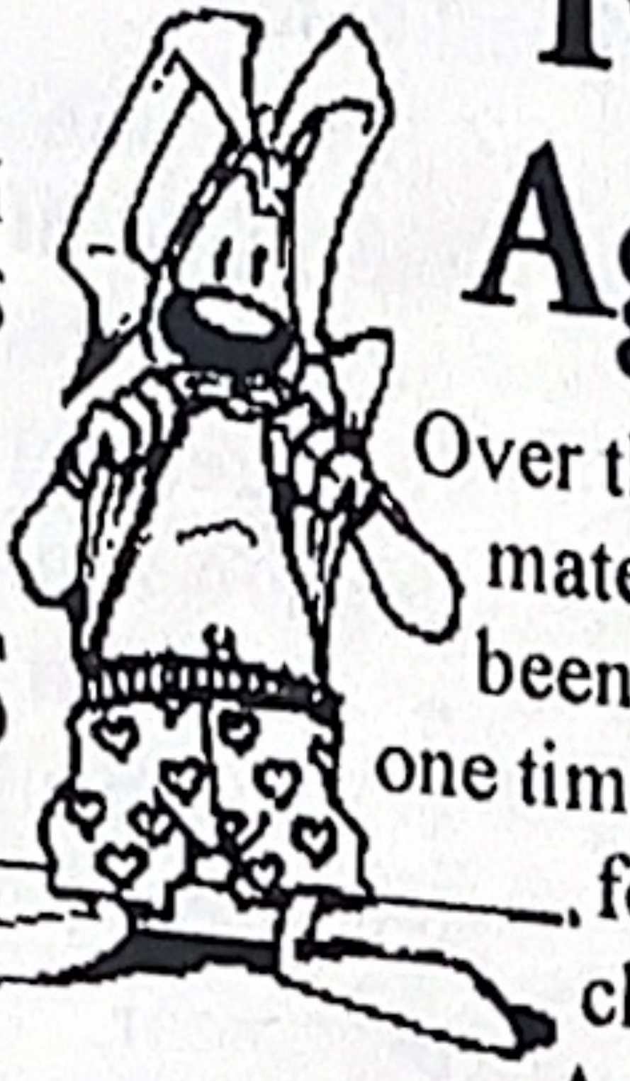
As you can imagine, it's creating a lot of chaos, and the fact that the **InterNIC** is working mostly on a **First-Come, First-Served** basis (since they have no idea how legitimate one business is over another), as well as being overloaded by requests, isn't making sorting out the names any easier. In fact, people have sprouted up to register every name they could think of, and then sell those names off to the highest bidder.

> Good names are as hotly contested as good real estate—and may turn out to be even more valuable. A music store called **The Sound Garden** was recently sued by the musical group **Soundgarden** for the domain name **soundgarden.com** Naming works on a first-come first served basis, and the store had simply registered first.

Thus, the more unusual the name of your company, the better your chances of getting a unique domain name. Registering a name costs $100, and you're protected for 2 years on that name ($50 per year, and you can renew indefinitely). The only problem is if your name just happens to also be the name of some larger company that, 6 months later, discovers that you got it first. Most of the time, it is first-come, first-served, and it's the larger company that's out of luck (unless you decide it's profitable to sell them their name). However, the sharks have risen to the surface, and lawsuits are now sprouting up as large companies throw their weight around.

On a personal note; I'd like to apologize for the spotty job I've been doing providing articles for **ASIFA**—but to describe myself as busy doesn't begin to tell the story. Next time, I'll show you more about how domain names work, and try and ease everyone into slightly more technical articles, as the technology is exploding at a rate no journalist can keep up with.

PAM
SCHECHTER'S
LEGAL
BRIEFS



# Freelance Writing Agreements For TV

**NYC** entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the **MTV** series**The Head**. and **Beavis & Butthead** director **Yvette Kaplan.** She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts**. She can be reached at 212 517 2572

Over the last several years, there has been a boom in animated television production. Many of my clients have been hired as freelance writers for various series and one time projects. Although some of the projects only last for a short period of time, I always demand that my client receive a **Writer's Employment Agreement**. These agreements, while they're not complicated,define your rights in a very significant way.

The first part of the agreement usually outlines the parties to the agreement. The parties often consist of a production company and the animator the company is hiring to perform writing services. In addition, the type of project and the writer's responsibilities are described in great detail. For example, if the writer is being hired to work on a television series, the name of the series and the number of episodes is listed. The services for a television series often described in the agreement are developing a concept, writing and delivering a certain number of scripts. The services are subject to the approval of the producer of the series or another executive in charge of the production.

The number of different drafts of the scripts the writer will have to create and the date each draft must be delivered to the production company should be clearly delineated in the agreement. This is an aspect of a writer's agreement that is always carefully negotiated.

The length of time the animator will be working on the project should be clearly defined. Usually, the work begins on the date of the agreement and ends at a mutually agreed upon time or when all of the services that the writer must provide are completed.

Compensation amounts are also an important issue to be negotiated. Usually, writers are paid a certain amount per completed script. In this situation, the writer does not receive the money until a completed script is delivered to and accepted by the production company.

Depending on the type of project, the production company sometimes wants to have the right to option the writer's services in the future. For example, if a television series has the potential to be renewed, the production company will want the exclusive option to have the animator write for the next season. Usually, the production company has to exercise the option within a certain period of time and for a definite amount of compensation. In most agreements, the way in which the production company notifies the writer that it is exercising the option is clearly described.

One of the most important clauses in a writer's agreement is the credit clause. Most production companies will promise to give a writer a specific credit such as "Written By." However, it is unusual for the production company to promise where exactly the credit will be placed or the size of the credit. The production company usually has complete discretion in this area.

Because the writer is a freelance employee, the production company will have an extensive clause acknowledging that all of the material she creates for the production company belongs to the production company. This is usually called a work for hire clause. The writer states that the production company is the author and owner of all of the scripts that the writer develops. In addition, to protect itself, the production company has the writer assign all his rights in the scripts to the production company. The production company also requires the writer promise that the company can change the scripts in any manner it wants.

To further protect itself, the production company will state that it has no obligation to use, produce or exhibit the work the writer creates. Its only obligation is to pay the writer for the work he has completed.

Although a freelance writer's employment agreement is not usually complicated, it is important to have an entertainment attorney review and negotiate the agreement for you. The deal may be simple, but you must always protect yourself and make sure you are getting the compensation, credit, and terms in the agreement that you deserve.

Our goal is to help animation writers move forward in their writing and in their careers.The group provides

**Women in Animation Writers Group**

constructive criticism and discussion of career issues in an atmosphere of support, stimulation, and fun. Open to animation writers of all disciplines. For the date and location of the next meeting, or to get more information, call Anne Bobroff at (914) 761-8353.

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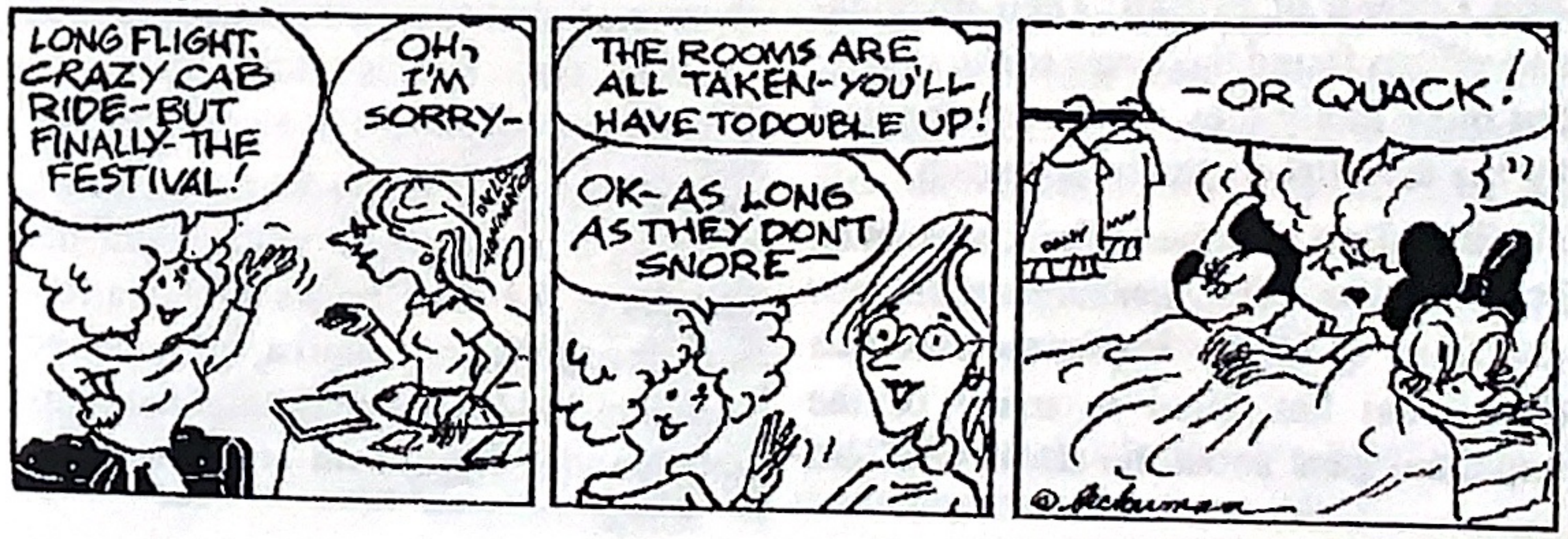
**Anny Mator** *by howard beckerman*


LONG FLIGHT. CRAZY CAB RIDE-BUT FINALLY-THE FESTIVAL!
OH, I'M SORRY-
THE ROOMS ARE ALL TAKEN-YOU'LL HAVE TO DOUBLE UP!
OK-AS LONG AS THEY DON'T SNORE-
-OR QUACK!
© Beckerman

**to be continued...**

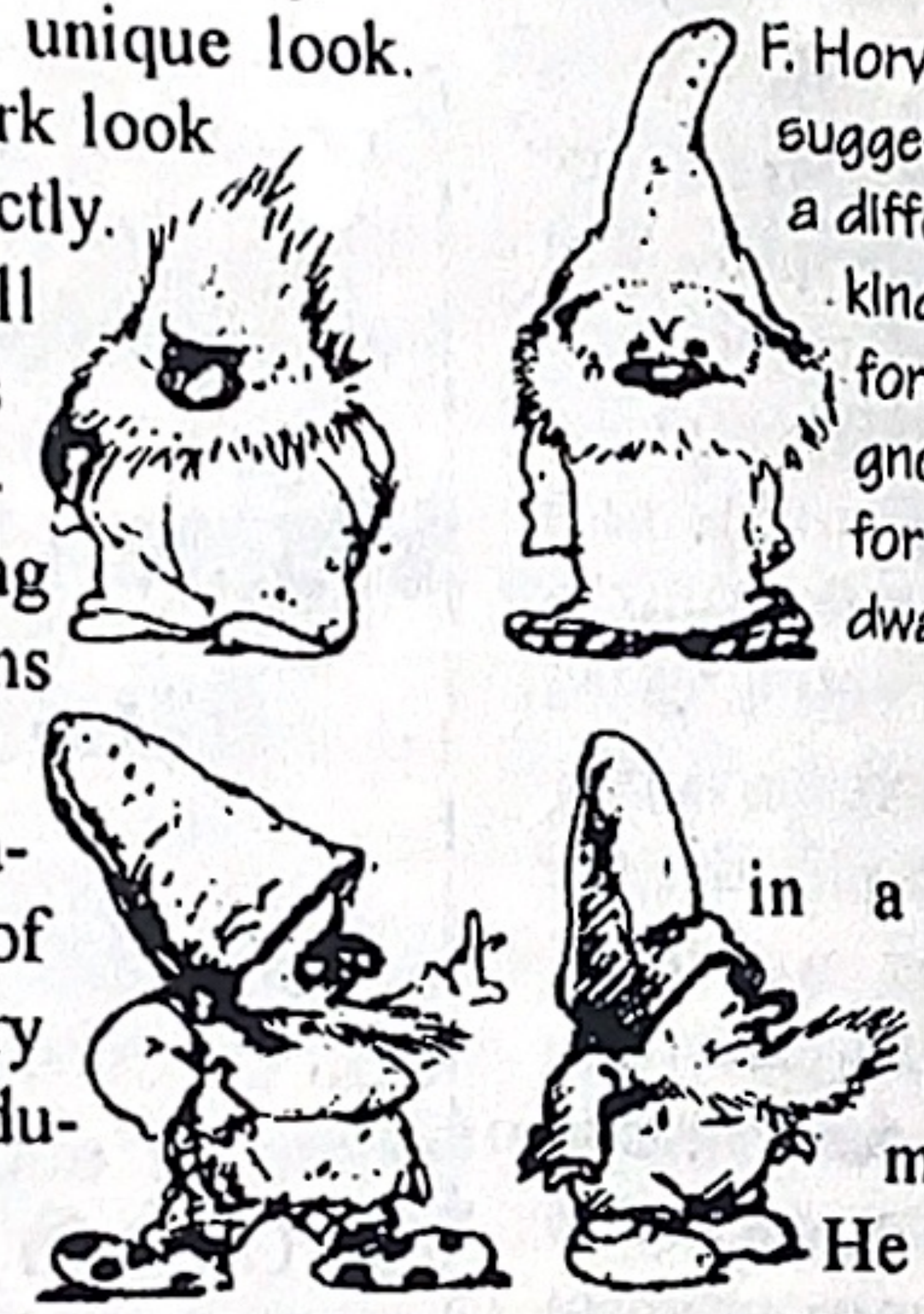
# Before the Animation Begins

The Art and Lives of Disney Inspirational Artists

**John Canemaker,** Hyperion Press, 1996

reviewed by **Howard Beckerman**

Walt Disney didn't draw those pictures himself. He hired hundreds of talented artists who did it for him. Overzealous Disney publicity, dating back to the studio's Golden Age and up to the present avalanche of releases, has notoriously allowed blank spaces to remain in the public awareness of who it was that gave various productions their unique look. But, didn't all Disney work look the same? Well, not exactly. There was an overall scheme but other styles were introduced continually. The job of establishing colors, moods and designs as inspirations for the Disney writers and animators fell to a handful of artists hired for that very purpose. There are individuals who can be connected to the design of **Snow White**'s cottage, the splashes of color in **The Three Caballeros**, the outlining of characters and background details in **1001 Dalmations**, the stylized locales in **Sleeping Beauty** and **Pocahontas** as well as the unique graphic approaches to be seen in the forthcoming **Hercules** and **The Legend of Mulan**. Their imaginative efforts found their way to the screen, but more likely they were compromised by the established studio approach.

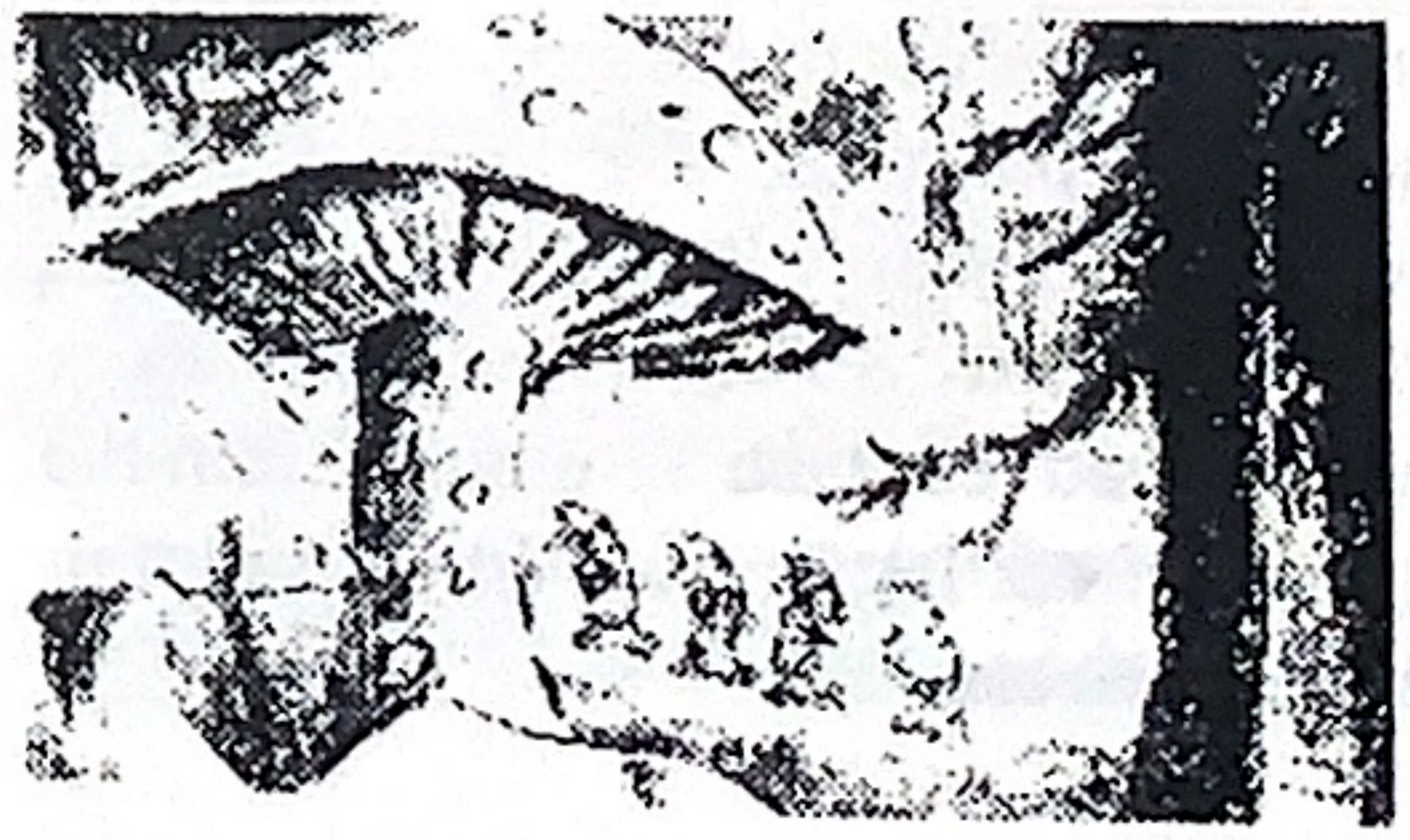


F. Horvath suggested a different kind of forest gnome for the dwarfs.

ASIFA-East member John Canemaker, in *Before the Animation Begins: The Art and Lives of Disney Inspirational Artists* (Hyperion) has filled in many of the important gaps about the artists who lent their visions to the classic productions but surrendered their identities in the process. In this very handsome book, the works of Albert Hurter, Kay Nielsen, Mary Blair, Lee Blair, Bianca Majolle, Sylvia Moberly-Holland, Gustav Tenggren, Ken Anderson, Ferdinand Horvath, James Bodero, Eyvind Earle, Tyrus Wong and David Hall are displayed and their personal histories are examined.

There were others who enhanced the Disney films; some, like Martin Provenson, pass through as extras in a historical drama, but Canemaker concentrates on the small group that made the strongest impact. He has done considerable research adding background to what they did before and after their Disney years. Some were from the heartland of America, others were emigres escaping war or economic hardship in Europe and Asia. While a few went on to success in illustration, design or in gallery shows, the reality for most of them was that they were forgotten and ignored, their stories ending in fits of depression, loneliness or alcoholism.

The book is dedicated to Joe Grant . His story is woven in and around the careers of the other artists. Grant, a former newspaper caricaturist, began at the studio in 1934, became head of the character model department and stayed for over 20 years. He left Disney but returned decades later to work on Pocahontas. He's there now creating new designs at age 85. This is a book you should have as a reference, as a reminder of the depth of exploration required to come up with new approaches, or simply because you'll regret not having it once it goes out of print. These expressive images served to inspire earlier animators. They can now be an inspiration for a new crop brought up in the shadow of shallow TV cartoons and cliched comic book art.



One of Albert Hurter's early Inspirational sketches for Snow White

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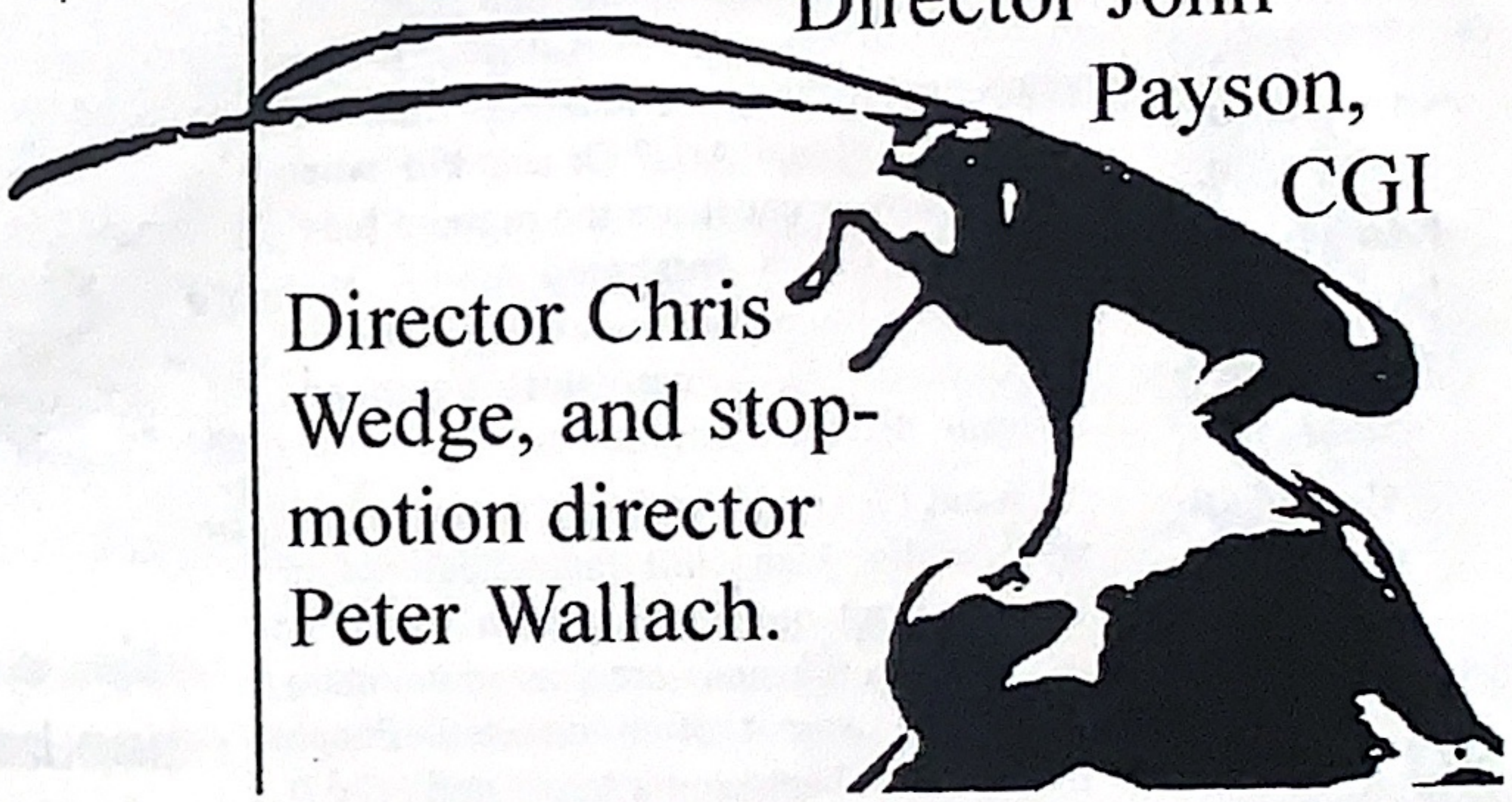
This month's screening

**Feb**
**14**
6:30pm

An evening with the makers of

# Joe's Apartment

A screening 35mm print of the feature followed by a conversation with some of its key creators who will talk about the making of the film and answer your questions. Tentatively scheduled: Director John Payson, CGI Director Chris Wedge, and stop-motion director Peter Wallach.



# Yvette Kaplan Does America

## Janet Benn

This article was formatted to fit your newsletter. The editors condensed it from a longer piece in the web-based **Animation World Magazine** (www.awn.com) with the permission of that publication and of Janet Benn.

**Shmoozilla,** the gossip-loving lizard who usually inhabits this space, has taken a month off to burnish her scales but will return next issue with all the shmoo that's fit to print.

Mike Judge is the *Director* of **Beavis and Butthead Do America**. Yvette Kaplan is the *Animation Director*. In this completely animated film, the difference is defined not just by the size of the credits on the screen but the working out of a real collaboration, resulting in shared responsibility for the film's success.

When did Yvette Kaplan start getting ready to direct the animation for **Beavis and Butthead Do America**? At least as far back as the first season of Mike Judge's TV show, when she was brought in to improve episode-to-episode continuity. Maybe earlier than that, when she worked on the pilot for **Doug** at Jumbo Pictures—that's where she was first promoted from animator to director. Or was it over twenty years ago when she studied animation at School of Visual Arts? Or as a kid, when she used to orchestrate the pretend play? “I guess I'm a frustrated actor,” says Yvette. “I have good instincts about who a character is. I can shift gears and become different characters.”

It's almost as if Kaplan has become a continuation of the animation lobe of Mike Judge's brain.

“What I loved about being an animator,” she recalls, “was not the actual act of drawing, but the thinking [that went into it]. I had an unusual career as an animator, because I wasn't often directed. People handed me sheets and a track, and I did it. I never knew this was unusual.”

Her official stint as feature animation director began in November 1995, when the first version of the Mike Judge-Joe Stillman script arrived at MTV. Going through it line by line with Judge, she made extensive notes and at times drew little pictures, to better describe their ideas to the storyboard artists. For production management purposes, she broke the film down into 32 sequences, defined mainly by the many locations necessitated by this “road” picture. So began her 7-day work weeks of 14-hour days. She had less than 12 months from the start of storyboarding to final editing to complete the film in time for its Christmas 1996 release.

The Judge-Kaplan collaboration began in the first season of the MTV series at a storyboard session. Yvette could see Mike was very clear on who his characters were, and that there were things about them that would take her time to learn. Yvette had an idea for some comic business which she muttered aloud, mostly to herself, but Mike heard it. “The respect that I wouldn't give my own thought” she recalls, “he gave it. And that was when it clicked for us...I became one of the lucky ones he could trust.”

Combining intense listening with respect for his vision, she has learned all about the characters directly from Mike as he acts out every new situation or difficult line reading for her. Kaplan has internalized Mike Judge's “boys” so well as to be able to make their every move and gesture express their personalities perfectly. It's almost as if she has become a continuation of his brain's animation lobe, so that she can almost always decide questions of direction or situation as he would when he's not there.

As Mike Judge began to record the voices of Beavis, Butt-head and many of the other characters, Yvette sat in on the sessions. She would get specific ideas for passages where the action was not really obvious. They would go over it together, and as Yvette says, “I'd have to get into his head, get a picture of how he's picturing it.” Often his reaction would spark new ideas for her.

This creative collaboration was applied to the initial storyboarding of each sequence. These were sent to Mike after Yvette's approval, and usually, he had changes. This back-and-forth went on for many weeks, and the customary pressure was beginning to be applied by the Storyboard Supervisor as well as the Producer to try to stay on schedule.

Storyboards were then scanned into an AVID editing system—the first raw visual material used for timing the action: The dialogue track had previously been put together (“slugged”) to Mike's satisfaction. As each panel came up on the screen and the matching sound track was played, Yvette would likely be the first to act out the scenes again, timing them with a stopwatch. The scenes would then be cut according to her timing and the track changed if necessary. The AVID reel and slugged track were then given to the sequence directors for sheet timing.

It was Yvette's job to visualize the film once again, based on the exposure sheets written by the nine sequence directors after they'd listened to the track. “I would see if I was amused, or interested by the way they paced their acting. Just as I couldn't visualize something exactly like Mike, the sequence directors couldn't visualize something exactly like me. I

# INTRODUCING...

## Yakov Baytler

**3D Animator**
**CCG Metamedia**

**by**
**Nancy**
**Keegan**

**INTRODUCING...**

This series features ASIFA members you might not have met yet. If you know of someone who's interesting, funny, surprising, intelligent, determined or any combination of the above, and is relatively new to the ASIFA scene call Nancy Keegan at (212) 397 9117 or e-mail DaWezl@aol.com

Yakov Baytler knew he wanted to be an animator from day one. "I was always not satisfied with just drawing the picture. It didn't move." For him, discovering flip books was an epiphany, and he spent hours upon hours of his childhood creating thousands of them. Yakov grew up in Odessa, Russia, fascinated with the art and comedy of cartoons. He attended a special art school there, and spent every free moment watching or drawing cartoons. In 1989, when his family decided to emigrate to the United States, Yakov had no reservations. "I knew Disney was in America. I always liked Disney!"

Yakov began studying at SVA, and if full-time studying wasn't enough, he began freelancing at various companies in his "spare" time. "I was impatient," laughs Yakov. While SVA provided strong basic animation skills, Yakov managed to round out his education by working on the latest technology at his freelance jobs. One job, creating special effects for the television show **Aliens In The Family**, actually directly assisted Yakov in his studies. "I could use the equipment to do my (thesis) film if I worked on **Aliens**."

That thesis film, **By the Order of the King**, a modernization of fairy tale conflicts, was a daunting challenge for Yakov. With advisor Howard Beckerman, he spent 3 months developing and defining his ideas. "I was trying to get Howard to laugh." The animation itself, 5 1/2 minutes of classical animation, mostly drawn on ones and twos, was another challenge. "I enjoy timing," says Yakov, "I like to pick out how (animation) is drawn, what makes it alive, and the key expressions." Inspired by not only Disney, but the works of Tex Avery, Chuck Jones, and Warner Brothers, Yakov ended up with numerous folders of animation, some of which missed the screen. "Scenes were cut right up until the final edit." His hard work paid off, as **By The Order Of The King** was sold to **Rembrandt Films** shortly after premiering at the SVA *Dusty* screenings.

After graduation, Yakov decided to work on a different area of animation— 3D computer animation. The company he works for, **CCG Metamedia**, not only produces regular 3D computer work, it also produces 3D 3D work—complete with glasses! When one film, **The Sneeze**, premiered "the audience was actually ducking." Yakov enjoys being on the cutting edge of technology, but admits he prefers characters animated in a 2 dimensional style. "I like the special effects to be in 3D, but the characters traditionally animated."

Yakov thanks Howard Beckerman and Don Duga for providing him with encouragement and assistance during his studies at SVA. Kenneth Wilson, a co-worker on **Aliens**, also helped Yakov by boosting morale. "When I was in a bad mood, he cheered me up a lot, especially while I was making my thesis film."

These days Yakov does lose a lot of time to work, but he still finds time to make his own work. "I have folders of ideas. Some are almost ready to storyboard, some are already boarded, and some are ready to go!"

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## Yvette Kaplan Does America (cont'd from p. 11)

would have to put aside any of my preconceived notions and ask 'Does it work?' When it did, I was thrilled and approved it wholeheartedly."

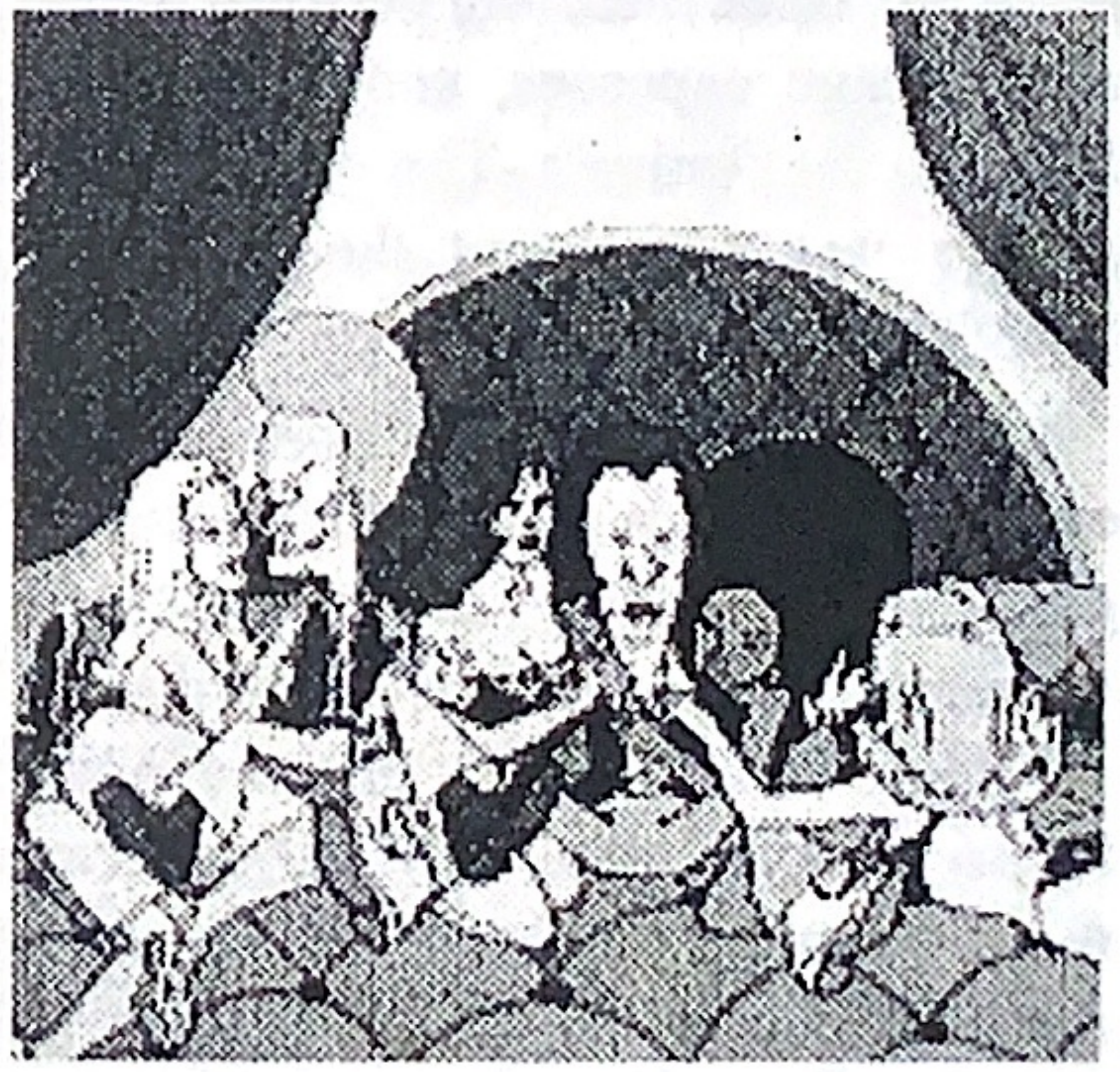
In preparation for the layout phase, scene planners analyzed the exposure sheets and storyboards together with the designs and background keys. Once these layouts were completed, checked, revised and checked again, they were filmed as a *leica reel*. This was Kaplan's first opportunity to see the actual artwork, to correct bad poses and work further on timing.

Before all the pencil tests were back color workprint footage also started to come in with animation glitches, color pops, exposure mistakes, and many other problems to be fixed. By this time, most creative animation changes were no longer possible—this is the part of the production process Yvette likes least. "It's hard to watch a scene without wanting to perfect the timing and the acting."

All the post-production was done in Los Angeles, where Yvette spent several weeks helping to select the right takes and locking the reels. Everything came together the week before Thanksgiving, exactly a year after the first version of the script had been delivered to MTV in New York.

Since making a deal to create the series **King of the Hill** for Fox, Judge had been splitting his time between his home in Austin, Texas and Los Angeles while the movie was being made in New York. Although he was present in the early stages and at key points throughout production, having an alter ego in the form of Yvette Kaplan made possible the film's on-time completion.

A scene from the feature.



Int'l VP
David Ehrlich

# ASIFA-INTERNATIONAL UPDATE

## More answers to members' questions

**Q** *Isn't it a financial burden on animation festivals to have to cover hospitality for 18 ASIFA Board members?*

Yes, it is. That was the agreement that was made in the '60's when ASIFA was founded and animation festivals like Annecy, Mamaia, Zagreb, and Ottawa emerged. A credential of *ASIFA-Patronized Festival* helped the festivals secure funding from their government and let filmmakers know that the festival was reliable and would treat them and their films with respect. ASIFA also assisted each festival with mailing lists, promotion, and advice on retrospectives,etc. The ASIFA Board would hold their meetings at the festival and would observe as many aspects of the festival's operations as could be possible, ultimately making a report to its members as well as a critique, with suggestions for improvement, to the Festival Director. Board members serve ASIFA *pro bono*, often incurring personal phone and postage expenses, and the cost of travel to the festivals. The offer of hospitality was considered the minimum benefit and support.

In recent years, due to political and economic changes throughout the world, government funding of festivals has decreased, and extending hospitality to 18 Board members has become problematic. Chris Robinson, the Director of the Ottawa Animation Festival, in a recent article on the **Animation World** website (**www.awn.com**), has suggested that Board members perform a direct festival-related function in return for their hospitality, a function such as leading or participating in workshops, arranging retrospectives and helping with promotion. This is an excellent suggestion, one that a number of us on the Board support, and we hope to explore this option at future festivals.

**Q** *I received an ASIFA Calendar the last two years. What happened to this year's Calendar?*

I personally advanced the funds to ASIFA for the printing of the 1995 Calendar in Vermont, recouping the money by sales to non-members at festivals. Michel Ocelot advanced the funds for the printing of the 1996 Calendar in France. But as sales to non-members were not as strong as previously, and as the French printing proved more expensive, Michel suffered a large out-of-pocket loss. What finally convinced us to drop the Calendar for the present was the attitude of several groups in the U.S. and Israel that it was too much trouble for them to carry the Calendars back to their country from the festival and their insistence that ASIFA also pay for the mailing of the Calendars to each member. Michel and I therefore decided that the Calendar was not of enough value to American members to warrant all the labor and cost that we put into it. We then called for someone else to take up the project, but so far, no one has come forward.

**Q** *Last year, I received a **John Halas Memorial booklet**. How was that funded? Will there be other things like that?*

Mike Glad, a California animation art collector in California who had known and respected Halas, offered to pay the printer's cost of the booklet. ASIFA Board members contributed the labor of soliciting entries, typing, formatting and ultimately, distributing the booklet. This was an ideal collaboration. As ASIFA is usually low on funds, if someone comes forward with the material costs of a worthwhile project, we will be glad to put in the preparation work.

# Skip's Tips

compiled by Skip Battaglia

Continued from the last three issues—a few things not to do *as* animated films.

**16.** Works about other artworks unless you can bring something new to them. (Animations about famous paintings, for instance.)

**17.** Slide shows. If it doesn't need to be animated, don't bother.

**18.** Radio with pictures—works which are primarily literary or spoken word in concept; in which the visuals only serve to identify or illustrate things mentioned on the soundtrack.

A personal message from the

## Animation Director
### Beavis & Butthead Do America

Many of the hard-working people behind the film still haven't been acknowledged in print, so Editor Mark Segall has given me this opportunity to thank some of you here in the pages of the **Anymator.** First, a big thank you to our incredible **storyboard artists:**

Illya Skorupsky
Tony Kluck
Dan Shefelman
John Rice
Chris Prynowski
Kevin Brownie

Tony Eastman
Ted Stearn
Michael LaBash
Ray DaSilva
Guy Moore

Our brilliant **sequence directors:**

Geoffrey Johnson
Tony Kluck
Illya Skorupsky
Brian Mulroney
Mike DeSeve

Carol Millican
Miguel Martinez Joffre
Paul Sparagano
Ray Kosarin
Chris Prynowski

Lots of love to the incomparable, unflappable **Mike Baez**—artist extraordinaire, and a really big thank you to my amazingly dedicated around-the-clock NY film **editing team:**

Gunther Glinka
Damian Vandenburgh

Although I can't thank everyone by name without reprinting the film credits from beginning to end, let me congratulate all the wonderful, hard-working artists, checkers, technicians, PAs, producers and support staff of MTV Animation for pulling off this amazing accomplishment. (Huh-huh, she said "pull"....)

With love, Yvette Kaplan

# March Film Festivals 97 April

| Deadline | Festival or Organization | Contact Information |
|---|---|---|
| 3/1/97 | **Cannes International Film Festival** | 212 832 8860<br>**Fax** 212 755-0629 |
| 3/1/97 | **Florida Film Festival** | 407 629-1088<br>**Fax** 407 629-6870 |
| 3/1/97 | **Hamburg Short Film Festival** | 49-40-39826122<br>**Fax** 49-40-39826123 |
| 3/1/97 | **Melbourne International Film Festival** Australia | 61 3 417 2011<br>**Fax** 61 3 417 3804 |
| 3/1/97 | Movies on a Shoestring presents the **39th Annual Rochester International Film Festival** | 716 271-2116<br>P.O. Box 17746<br>Rochester, NY 14617 |
| 3/3/97 | **Seattle International Film Festival** | 206 324-9996<br>**Fax** 206 324-998 |
| 3/3/97 | **ASIFA-East Festival** | **email** Linda.simensky@turner.com<br>404 885 0821<br>**Fax** 404 885 2456 |
| 3/4/97 | **USA Film Festival**<br>Dallas | 214 821-6300<br>**Fax** 214 821-6364 |
| 3/8/97 | **Sydney Film Festival** | Paul Byrnes<br>61-2-660-3844<br>**Fax** 61-2-692-8793 |
| 3/14/97 | **Festival International du Nouveau**<br>Montreal | 514-843-4725<br>**Fax** 514-843-4631 |
| 3/15/97 | **Toronto Worldwide Short Film Festival** | 416 535 8506<br>**Fax** 416 535 8342 |
| early deadline 3/21/97 | **Marin County National Festival of Short Films**<br>$20/entry til 3/21, $25 from 3/21–4/11 | 415 499 6400<br>**Fax** 414 499 3700<br>**email** ptownsend@marin.org |

| Deadline | Festival or Organization | Contact Information |
|---|---|---|
| 3/31/97 | **AnimExpo 97**<br>Seoul, Korea | 82 2 782 2710<br>**Fax** 82 2 785 6855 |
| 4/1/97 | **Festival de Cine de Huesca**<br>Spain | Fernando Gaton<br>34-9-74212582<br>**Fax** 34-9-74210065 |
| 4/1/97 | **Onion City Film Festival**<br>Chicago, IL | Johnny White<br>312 986 1823 |
| 4/1/97 | **Pacific Film Festival**<br>San Francisco, CA | 915 Cole St., #1800<br>SF 94117 |
| 4/30/97 | **Wine Country Film Festival** | 707-996-2536<br>**Fax** 707-996-6964 |
| 4/15/97 | **International St. Petersburg Film Festival** | 212 362-3412<br>**Fax** 212 496-1090 |
| 4/17/97 | **Odense Film Festival**<br>Denmark | 45-66131372<br>**Fax** 45-65914318 |
| 4/25/97 | **Jerusalem Film Festival** | 972-2-724141<br>**Fax** 972-2-733076 |
| 4/30/97 | **Munich Film Festival** | 49-89-3819040<br>**Fax** 49-89-38190426 |
| 4/30/97 | **Wellington/Auckland Film Festival**<br>New Zealand | Bill Gosden<br>64-4-385-0162<br>**Fax** 64-4-801-7304 |

**Don't forget!**
**ASIFA east** animated film '97 festival
**DEADLINE** Mar 3

# AL EUGSTER

## 1909-1996

### Animation's Steady-Hand

Animators have always been the anonymous hand behind publicity craving producers. One week they draw Mickey Mouse or Elmer Fudd, the next Superman or the Simpsons. A flying eggroll, a dancing dinosaur or a singing automobile—it's all the same to an animator. **Al Eugster**, who died this past December, was a fine example of the steadfast, dependable practitioner; on time, responsible, meticulous and inventive. Eugster, a native New Yorker, began in the field in 1925. Just 16 years old, he became an integral part of the Pat Sullivan Studio, working on **Felix the Cat**. According to John Canemaker, the young Al accepted the lowly job of *Blackener*, filling in Felix's basic tones, for $10 a week when he could have made more working at a local radiator factory.

Four years later, he left to become an inbetweener at Fleischer Studios. Shamus Culhane related how he, Eugster and a handful of other novices became animators on the spot after several key artists left suddenly for the West Coast. It was the early 1930s, a period of expansion in animation. So it wasn't long before Eugster and his buddy Culhane were also off to Hollywood, first to join the Ub Iwerks studio and then onto Disney. At Iwerks, Eugster's talents were applied to the **Comicolor** series. At Disney he animated on **Snow White and the Seven Dwarfs**.

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I first met Al Eugster in the early 1950s, long after he had returned to the east and was a directing animator at Famous Studios. For myself and other aspiring young animators at the studio at that time, he is remembered as a patient teacher and an inspiring guide. These qualities were extremely welcome but not readily available from some of the other animators, weighted as they were with the paranoia of an insecure business. When approached for help, Eugster would stop what he was doing, turn all his attention to you and carefully demonstrate the way to handle the problem. He never lost that attitude. He carried it with him for the next 35 years or more at desks in various studios where he animated theatrical cartoons, television commercials and pilots (most notably at the **Kim and Gifford** studio), until his retirement in the mid 1980s. He was always open to new design ideas, interesting ways of doing animation. He never said a bad word about anyone. One thing always fascinated me about Al. When you asked him something about the old days, he could go directly to those times and, suddenly, he was back in 1925. "Oh yeah, oh yeah," he would say, "Otto Messmer, what a wonderful guy." Shamus Culhane lauded Al Eugster by stating, "His was the kind of showmanship that distinguishes the topflight animators from the hacks."

# RENZO KINOSHITA

## 1937-1997

**Renzo Kinoshita**, animation director, co-founder of the **Hiroshima Animation Festival** and for many years, Vice-President of ASIFA, passed away on January 15th in Tokyo at the age of 60. His personal films were most often a heartfelt plea for peace and understanding. The choice of the city of Hiroshima for the Animation Festival was his way of insisting on those same values for what was the first animation festival to be held in Asia, and what has become the most artist-friendly event in the world. Renzo consistently presented a quiet force of wisdom and humanity on the ASIFA Board. All of us will miss him greatly. Our heartfelt sympathy is extended to his wife **Sayoko**, who we know will carry on his work, with the Hiroshima Festival and with ASIFA.

### ANIMATION INSTRUCTOR NEEDED

The University of the Arts, Philadelphia College of Art and Design. Full-time position. Salary commensurate with experience. Start September 1997. **MFA in Animation**, some college teaching experience, record of creative achievement, significant engagement with experimental animation, experience with character and/or computer animation desirable, preparation to teach traditional animation and film production, familiarity with theoretical/historical perspectives, and responsiveness to interdisciplinary issues in animation practice. Include letter of application w/teaching philosophy, curriculum vita, tape of recent and representative work, three references with address and phone numbers, and SASE for return of materials. Application deadline: April 11, 1997. **Animation Search**, Dean PCAD, The University of the Arts, 320 S. Broad Street, Philadelphia PA 19102.

## ASIFAEAST Feb-Mar97

| | | | | |
|---|---|---|---|---|
| **Wed** | **Feb 12**<br>**Feb 19**<br>**Feb 26** | 7-10pm | ASIFA-East life drawing sessions coordinated by **Don Duga** | **School of Visual Arts,** 310 E. 22nd St. Rm. 202B |
| **Fri** | **Feb 14** | 6:30pm | **ASIFA-East** screening: Joe's Apartment | **Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement) |
| **Mon** | **Feb 24** | | **DEADLINE for March Anymator** | ☎ **212 989-4369** or email AlphaneMoo@aol.com |
| **Mon** | **Mar 3** | | **DEADLINE** for April **ASIFA-East** Festival | Films must arrive by mail at **Michael Sporn Animation,** 632 Bway, 4th Floor |
| **Thu**<br>**Fri** | **Mar 13**<br>**Mar 14** | Times TBD | Screening: **JUDGING** of films submitted for April **ASIFA-East** Festival | **Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement) |
| **Thu** | **Apr 3** | TBA | **ASIFA-East FESTIVAL** | **New School Auditorium** 66 W. 12th St. |